

MUSIC - UNIVERSITY OF TORONTO



3 1761 10879873 7

Malisewski, Witold  
Au salon

M  
25  
M197  
op. 4  
no. 6  
1900





*Presented to the*  
LIBRARY *of the*  
UNIVERSITY OF TORONTO  
*by*

D. M. Moncrieff







Digitized by the Internet Archive  
in 2024 with funding from  
University of Toronto

<https://archive.org/details/31761108798737>



N° 29676.



# WITOLD MALICHEWSKY.

## Oeuvres

de Piano

OP. 4.

N° 1. Mélancolie. . . . .	20 c.
„ 2. Prélude. . . . .	30 „
„ 3. Scherzo. . . . .	40 „
„ 4. Morceau de ballet. . . . .	30 „
„ 5. Menuetto. . . . .	30 „
„ 6. <u>Au salon.</u> . . . .	<u>40 „</u>



1900. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

1896

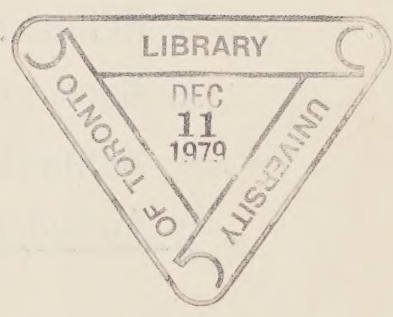
**P. Jurgenson,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du  
Conservatoire de Moscou.

MOSCOU, ✠ LEIPZIG,  
Neglinny pr., 14. ✠ Thalstrasse 19.  
St.-Petersbourg chez J. Jurgenson.  
Imprimerie de musique de P. Jurgenson à Moscou.



M  
25  
M197  
op.4  
no.6  
1900





## Au salon.

W. MALICHEWSKY, Op.4.№6.

Allegro. Tempo rubato.

Piano.

The musical score is written for piano and consists of five systems of music. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is marked 'Allegro. Tempo rubato.' The first system is marked 'Piano.' and 'mf'. The second system is marked 'p'. The third system is marked 'f'. The fourth system is marked 'mf'. The fifth system is marked 'f'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.



First system of musical notation, measures 1-5. The key signature is two sharps (F# and C#). The music is in 2/4 time. The first staff (treble clef) and second staff (bass clef) both begin with a *mf* dynamic. The notation includes various chords and melodic lines with slurs and ties.

Second system of musical notation, measures 6-10. The key signature remains two sharps. Measure 6 begins with a *cresc.* marking. The first staff features a melodic line with a trill in measure 9. The second staff has a *mf* dynamic in measure 9. The system concludes with a repeat sign.

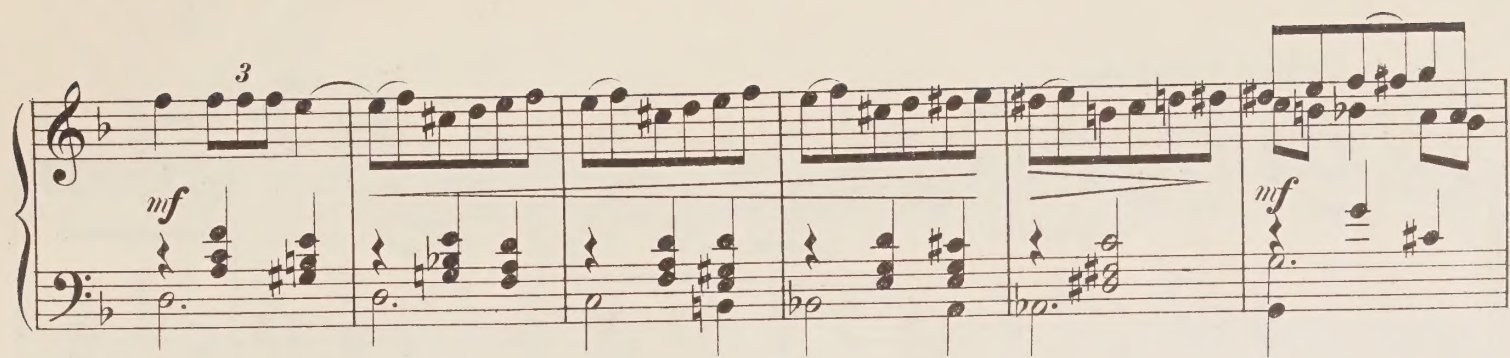
Third system of musical notation, measures 11-15. The key signature changes to one flat (Bb). The first staff has a trill in measure 12. The second staff begins with a *p* dynamic in measure 12. The system ends with a repeat sign.

**Poco meno mosso.**

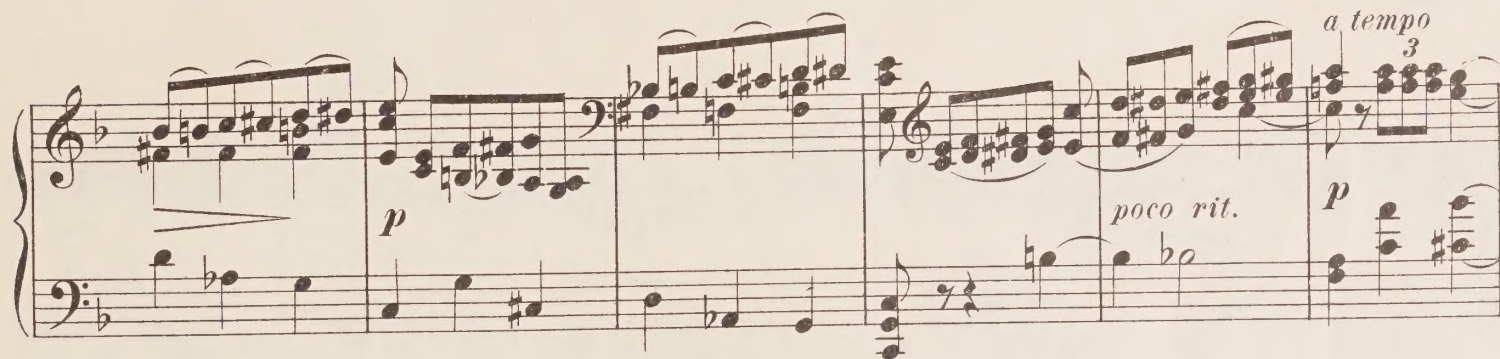
Fourth system of musical notation, measures 16-20. The key signature is one flat. The first staff starts with a *p* dynamic and a triplet in measure 16. The second staff has a *cresc.* marking in measure 17. The first staff has a *mf* dynamic in measure 19. The system ends with a repeat sign.

Fifth system of musical notation, measures 21-25. The key signature is one flat. The first staff begins with a *cresc.* marking. The second staff has a *mf* dynamic in measure 22. The system ends with a repeat sign.





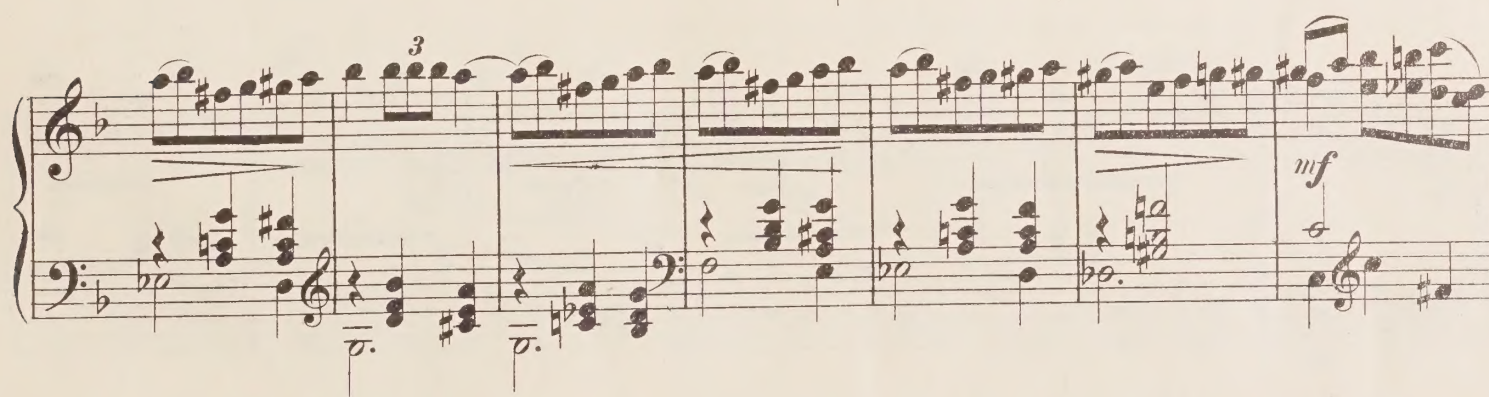
First system of musical notation. The treble staff features a triplet of eighth notes marked with a '3' above it. The bass staff contains chords and single notes. The dynamic marking *mf* (mezzo-forte) is present in both staves.



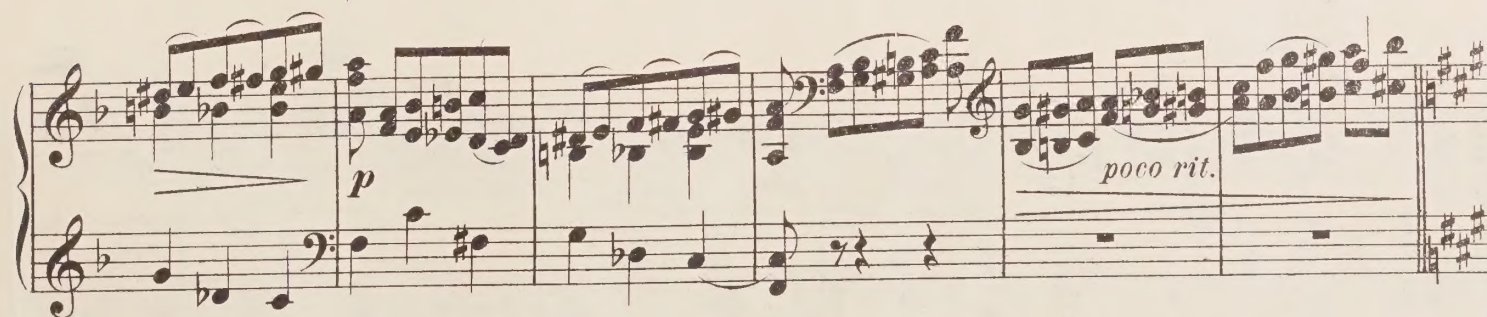
Second system of musical notation. The treble staff has a triplet of eighth notes. The bass staff includes a triplet of eighth notes. Dynamic markings include *p* (piano) and *poco rit.* (poco ritardando). The tempo marking *a tempo* is written above the final measure.



Third system of musical notation. The treble staff contains a triplet of eighth notes. The bass staff features chords and single notes. The dynamic marking *mf* is present.



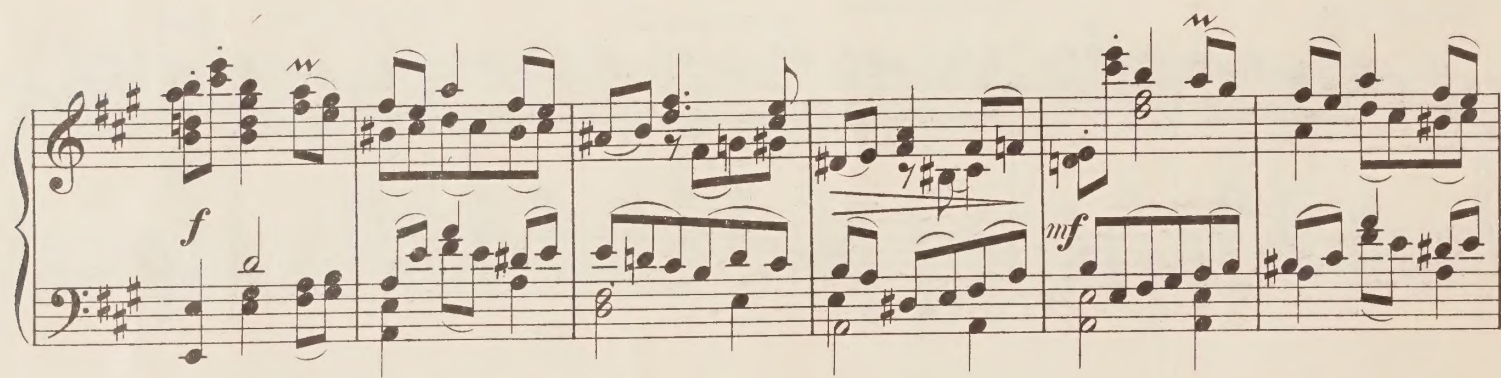
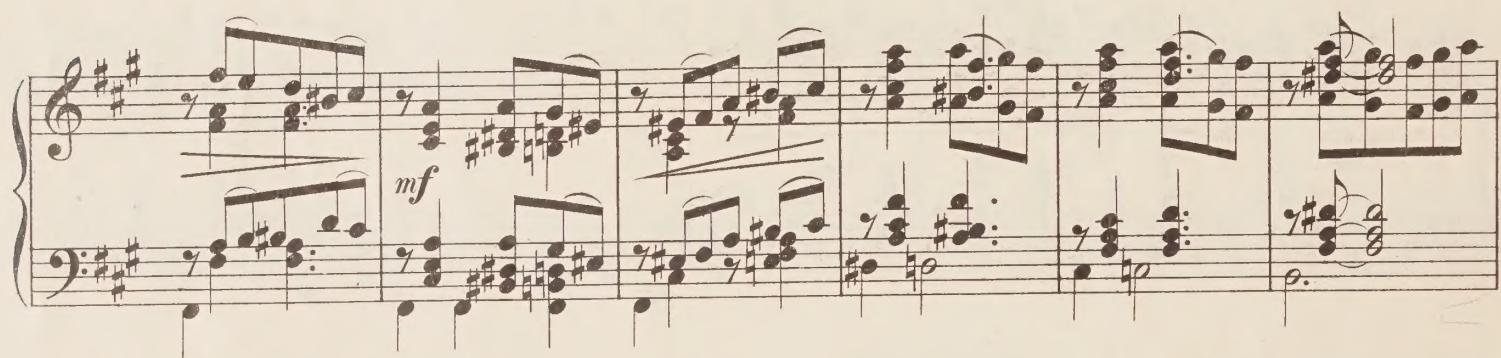
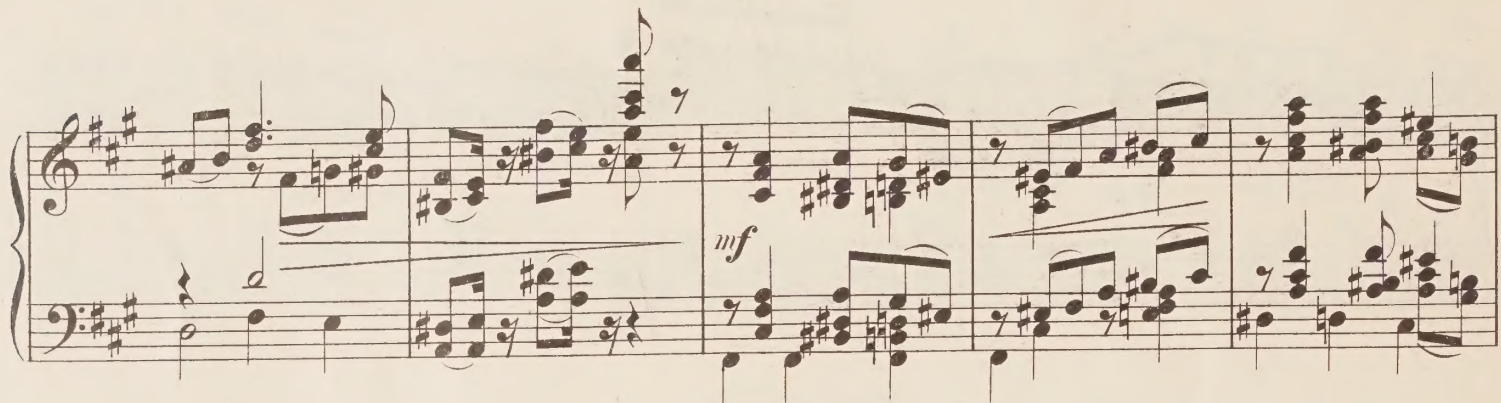
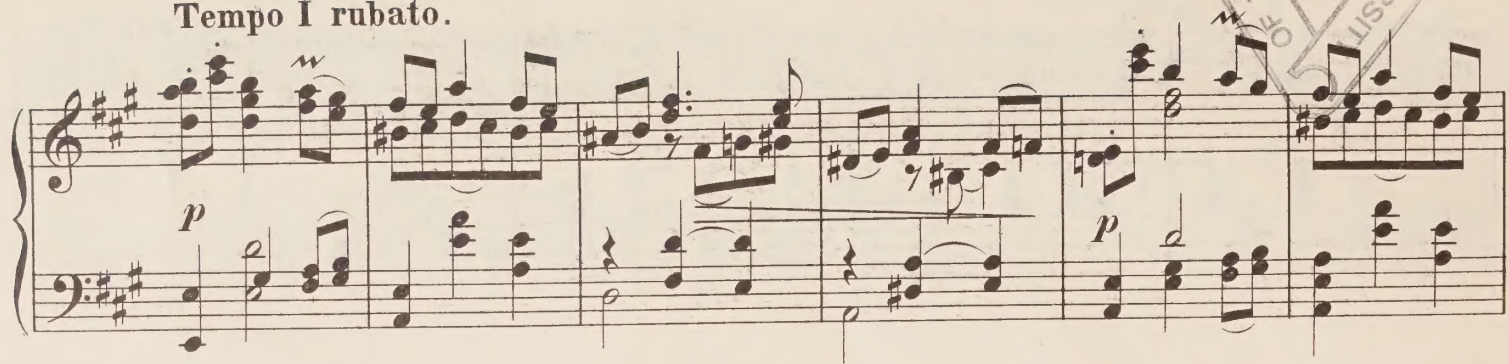
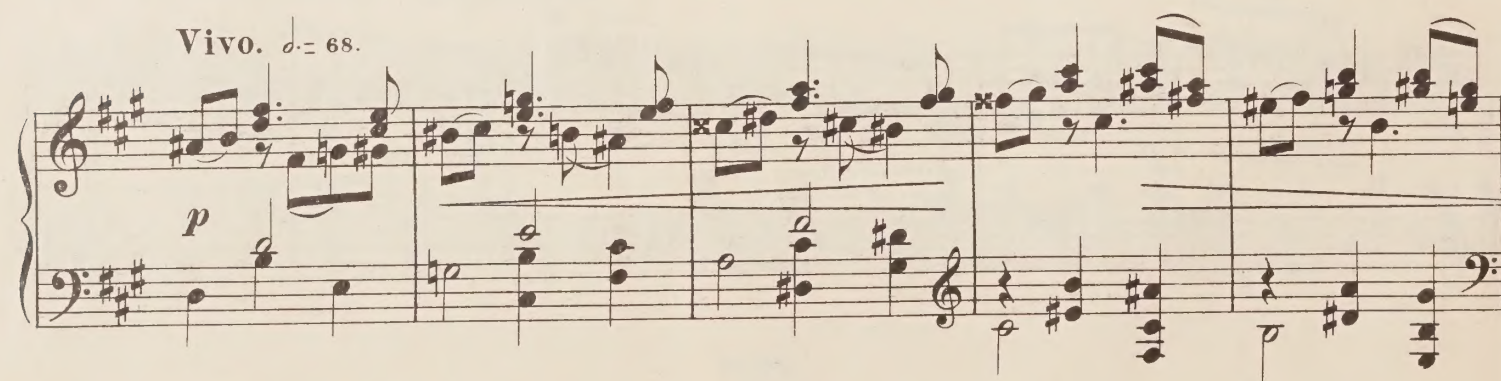
Fourth system of musical notation. The treble staff has a triplet of eighth notes. The bass staff includes a triplet of eighth notes. The dynamic marking *mf* is present.



Fifth system of musical notation. The treble staff contains a triplet of eighth notes. The bass staff features chords and single notes. The dynamic marking *p* is present. The tempo marking *poco rit.* is written above the final measure.



Tempo I rubato.

Vivo.  $\text{♩} = 68.$ 



First system of musical notation, measures 1-5. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (bass clef) contains a bass line with eighth and sixteenth notes. Dynamics include *p* (piano) at measure 2, *cresc.* (crescendo) at measure 3, and *f* (forte) at measure 4.

Second system of musical notation, measures 6-10. The first staff continues the melodic line. The second staff continues the bass line. Dynamics include *pp* (pianissimo) at measure 6 and *p* (piano) at measure 7.

Third system of musical notation, measures 11-15. The first staff continues the melodic line. The second staff continues the bass line. Dynamics include *mf* (mezzo-forte) at measure 11, *p* (piano) at measure 14, and *cresc.* (crescendo) at measure 15.

Fourth system of musical notation, measures 16-20. The first staff continues the melodic line. The second staff continues the bass line. Dynamics include *mf* (mezzo-forte) at measure 16, *cresc.* (crescendo) at measure 17, *f* (forte) at measure 18, and *mf* (mezzo-forte) at measure 20. A dashed line with the number 8 above it spans measures 16-18.

Fifth system of musical notation, measures 21-25. The first staff continues the melodic line. The second staff continues the bass line. Dynamics include *p* (piano) at measure 21, *f* (forte) at measure 24, and *mf* (mezzo-forte) at measure 25. The tempo marking *ritenuto* is above measure 22, and *a tempo* is above measure 24.



# FANTAISIES ET MORCEAUX

POUR LE PIANO.

## SUITE VI.

N <sup>o</sup>		C.	N <sup>o</sup>		C.
12146.	<i>Abesser, E.</i> Op. 188. Je pense à toi. Romance . . .	25	9322*	<i>Herzberg, A.</i> Op. 83. № 1. Не уѣзжай, голубчикъ мой. 40	40
9237*	<i>Arditi, L.</i> Il Bacio. Valse, facilitée par A. Kündinger. 40	40	9323*	Op. 83. № 2. Собирайтесь, дѣвочки красны. 40	40
11953*	<i>Arkadiëff, L.</i> Berceuse . . .	20	7067.	<i>Hüntén, F.</i> Op. 94. № 1. Marche de la Norma . . .	30
9430.	<i>Badarzewska, Th.</i> La Foi. Pièce de salon . . .	30	8346.	<i>Idé, Ch.</i> Impromptu . . .	30
9567.	" L'Espérance. Méditation . . .	30	8345.	La capricieuse. Polka . . .	25
9486.	" Sympathie. Mélodie italienne. . .	30	8343*	<i>Iedliczka, A.</i> Op. 3. Feuillet d'album, Nocturne . . .	30
11411.	<i>Becker, G.</i> Chant du soir . . .	15	8355*	" " 4. Les heureux. Fantaisie-étude. 40	40
9989.	<i>Bendel, F.</i> Op. 98. № 3. Elégie . . .	30	8359*	" " 7. Seconde mazurka. . .	50
9898.	" " 105. Souvenir d'Ischl. Tyrolienne . . .	30	8402*	" " 8. Souvenir de Chopin. . .	50
11073.	" " 123. Une fleur de Styrie . . .	30	12653.	<i>Kleffel, A.</i> Kosackentanz. Казацкiй танецъ. . .	25
11448.	<i>Berens, H.</i> Op. 93. № 1. Funeraillies de la rose . . .	30	11204.	<i>Krause, A.</i> Op. 1. № 2. Andante et Scherzo de la sonate. 25	25
11586.	" " 93. " 2. Danse des grâces . . .	45	12148.	<i>Lamothe, G.</i> Op. 161. La malle des Indes . . .	30
11830*	<i>Bernard, A.</i> Op. 31. Valse métamorphose. . .	50	12895.	" Caresse. Valse. . .	45
12597*	" Op. 43. Скорбь у могилы . . .	20	12908.	" Tonnerre. Galop . . .	30
12930*	" " Слезъ. Памяти Тургенева . . .	40	7412*	<i>Langer, F.</i> Op. 30. 2-me chant du matin . . .	40
12502*	" Элегия . . .	30	12475.	<i>Lecocq, Ch.</i> Gavotte. . .	15
12530*	" Giulia. Romance de Denza. . .	30	1616.	<i>Marcello.</i> Psaume. „I cieli immensi“ . . .	15
11231*	" Тучи черныя. Transcription . . .	30	12732.	<i>Mattei, T.</i> Op. 34. Le nid et la rose . . .	30
11094*	<i>Bernard, M.</i> La jeune pianiste de salon, 3 pièces. 70	70	12476.	" Le chant des moissonneurs . . .	30
7996*	" Polonaise d'Oginski. Pièce de salon. . .	40	12550.	" Luton Hoo. . .	40
8729*	" Souvenir d'Ernst. Le carnaval de Venise. 50	50	13301.	" Pensée mélancolique . . .	20
9230*	" Хуторокъ. Chanson de Klimoffsky . . .	40	12831.	<i>Merkel, G.</i> Op. 161. Au Printemps . . .	25
9358*	" Крошка. Романсъ Булахова . . .	40	11808.	" Souvenir des jours heureux. . .	30
9853*	" Прости. Романсъ Федорова . . .	40	9471*	<i>Modselewsky, G.</i> Une feuille d'automne . . .	30
8856*	" Скажите ей. Романсъ Кочубей . . .	40	9834.	<i>Mozart, W. A.</i> Fantasia III. D-moll. . .	25
12795.	<i>Biehl, A.</i> Op. 76. Blümlein Tausendschön . . .	30	11115.	<i>Neustedt, Ch.</i> Op. 89. Lohengrin de Wagner. Fant. brill. 45	45
11710.	<i>Bolck, O.</i> Op. 67. № 3. Joyeux retour . . .	25	7566*	<i>Pusch, A.</i> Elégie sur la mort de S. M. l'Emp. Nicolas I. 20	20
11241*	<i>Bronnikoff.</i> Le mouvement. Valse . . .	60	11879*	<i>Pawlikowsky, E.</i> Romance. . .	30
11278.	<i>Bruch, M.</i> Marche funèbre . . .	25	12108*	" Deux barcarolles . . .	40
8386.	<i>Brunner, C. T.</i> Op. 46. № 2. Lucrezia Borgia. Divertissem. 25	25	11608.	<i>Retnecke, C.</i> Op. 107. № 11. Marche . . .	15
8390.	" 46. " 7. La Fille du Régiment. Rondo. 25	25	11638.	" " 15. La petite babillarde. . .	15
11095.	<i>Clement, M.</i> Toccata. . .	30	11578.	" " 28. Chanson du chasseur. . .	15
12605.	<i>Cooper, W.</i> Op. 54. Tout pour l'amour. Valse de salon. 45	45	11485.	<i>Reynald, G.</i> Op. 18. № 1. Chant des montagnes du Tyrol. 30	30
12813.	" " 59. Прощайте, гусары. Галопъ . . .	30	10992.	<i>Rummel, Faust.</i> Récréation . . .	25
12709.	" " 76. Echo de la patrie . . .	30	12877*	<i>Saint-Clou, J.</i> Жалоба. Романсъ Денца . . .	30
8764.	<i>Cramer, H.</i> Op. 84. № 5. Fantaisie sur la Martha. 40	40	12897*	<i>Самойловъ.</i> Гавотъ . . .	25
9540.	" Op. 157. № 1. Valse de l'op. Faust . . .	30	11682.	<i>Scholtz, H.</i> Op. 34. № 2. Le ruisseau. Impromptu. 15	15
12815.	<i>Крапнеръ, K.</i> Op. 6. Капризница. Салонная полька. 25	25	11681.	" " 3. Chanson d'amour . . .	15
11786.	<i>Damm, F.</i> Op. 75. Kosackentanz. Fantasiestück. . .	30	9425*	<i>Снопозъ, M.</i> Казацкiй танецъ . . .	30
11990.	" " 90. № 6. Prière du matin . . .	25	11258.	<i>Stiehl, H.</i> La gracieuse . . .	15
11991.	" " 90. " 9. Heureux retour . . .	25	11127.	<i>Streabbog, Jeanne.</i> Célèbre tyrolienne . . .	25
8844.	<i>Field, J.</i> Nocturne. № 1. Es-dur. . .	20	8647.	<i>Terschack, A.</i> Le retour des gardes. Marche. . .	25
12048.	<i>Gade, N.</i> Op. 19. № 1. Feuillet d'Album . . .	15	9742.	<i>Wachtmann, Ch.</i> Op. 62. Souvenir de Spa. Paraphrase. 25	25
12195.	" " 4. Nouvellette. . .	25	11018*	<i>Warbowski.</i> Chanson d'Ukraine . . .	30
11206.	<i>Giese, Th.</i> Op. 149. № 2. Chant sans paroles. . .	15	11412.	<i>Wolff, E.</i> Tannhäuser. Petite fantaisie . . .	25
11704.	<i>Gobbaerts, L.</i> Op. 83. Chant d'Adieu . . .	25	12117*	<i>Willamoff, A.</i> Première Romance sans paroles . . .	30
12503.	" " 101. Les fées . . .	25	12588*	" Deuxième Romance sans paroles . . .	30
12737.	" " 145. Farandole. . .	30	12686*	" Шумка . . .	30
12678.	<i>Godefroid, F.</i> Op. 99. Sérénade. (Испанская пѣсня) 30	30	12736*	" Rhapsodie russe. . .	40

1900. Exposition univers.  
de Paris.



„Grand prix“  
et Médaille d'or.

**P. Jurgenson,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale musicale russe et du  
Conservatoire de Moscou.

MOSCOU, LEIPZIG,  
Neglinny pr., 14. Thalstrasse 19.  
St.-Petersbourg chez J. Jurgenson.











1.4.  
30-01-86

M  
25  
M197  
op. 4  
no. 6  
1900

Music

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---



